

HAPPY HIPPO'S

Two Step.

By

NORMAN KENNEDY.

Arranged for

Banjo and Piano

By

OLLY OAKLEY.

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HAPPY HIPPO'S

TWO-STEP.

Banjo arrangement by
OLLY OAKLEY.

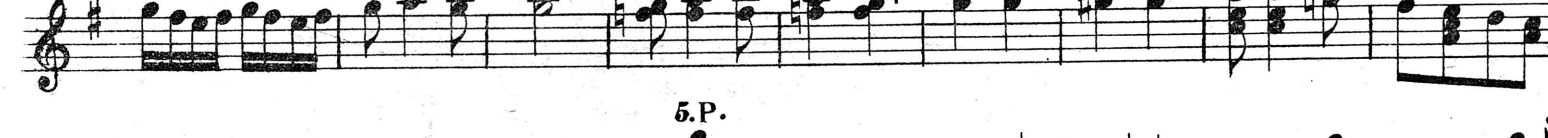
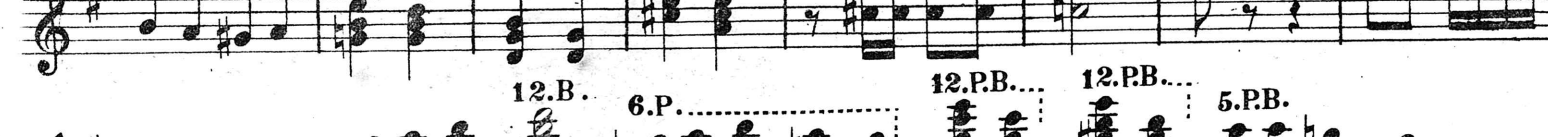
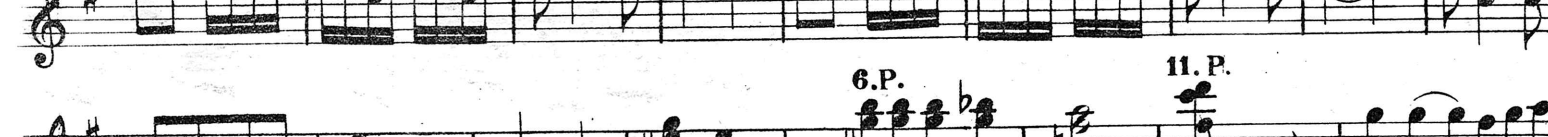
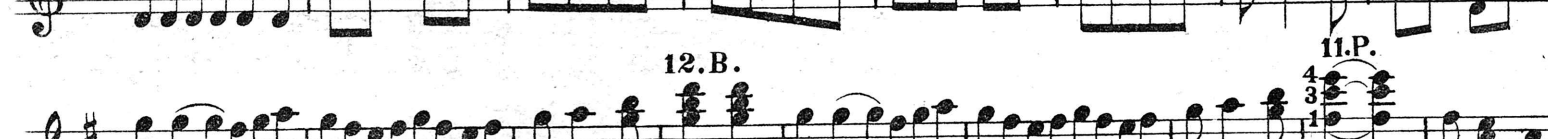
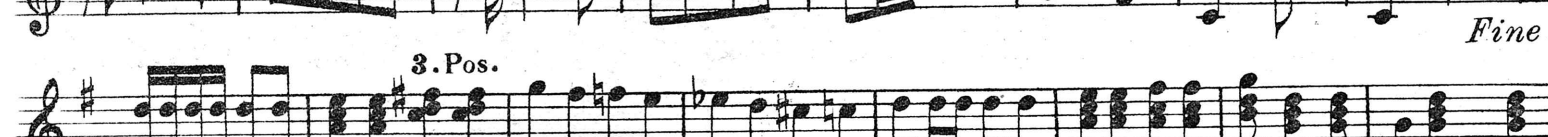
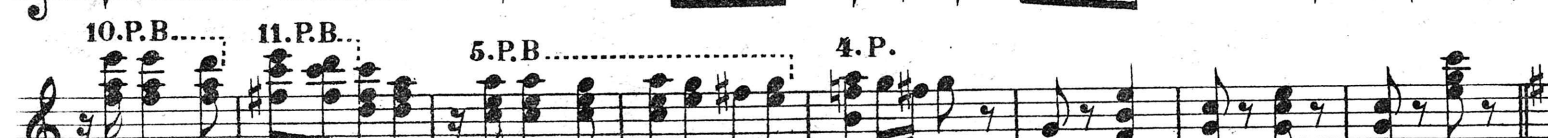
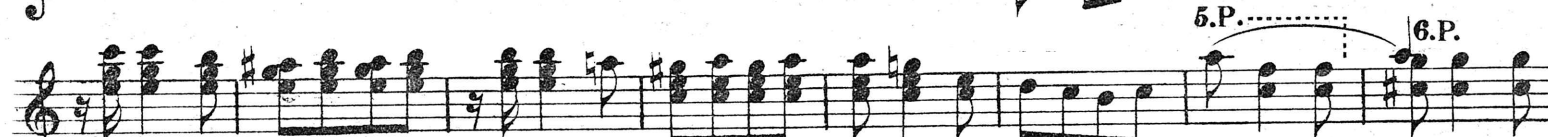
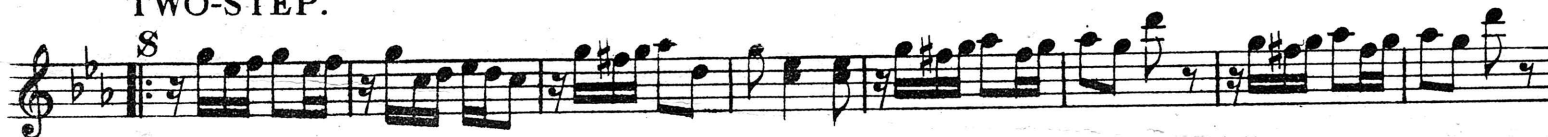
1st BANJO.

NORMAN KENNEDY.

INTROD:



TWO-STEP.



HAPPY HIPPO'S

TWO-STEP.

Banjo arrangement by
OLLY OAKLEY.

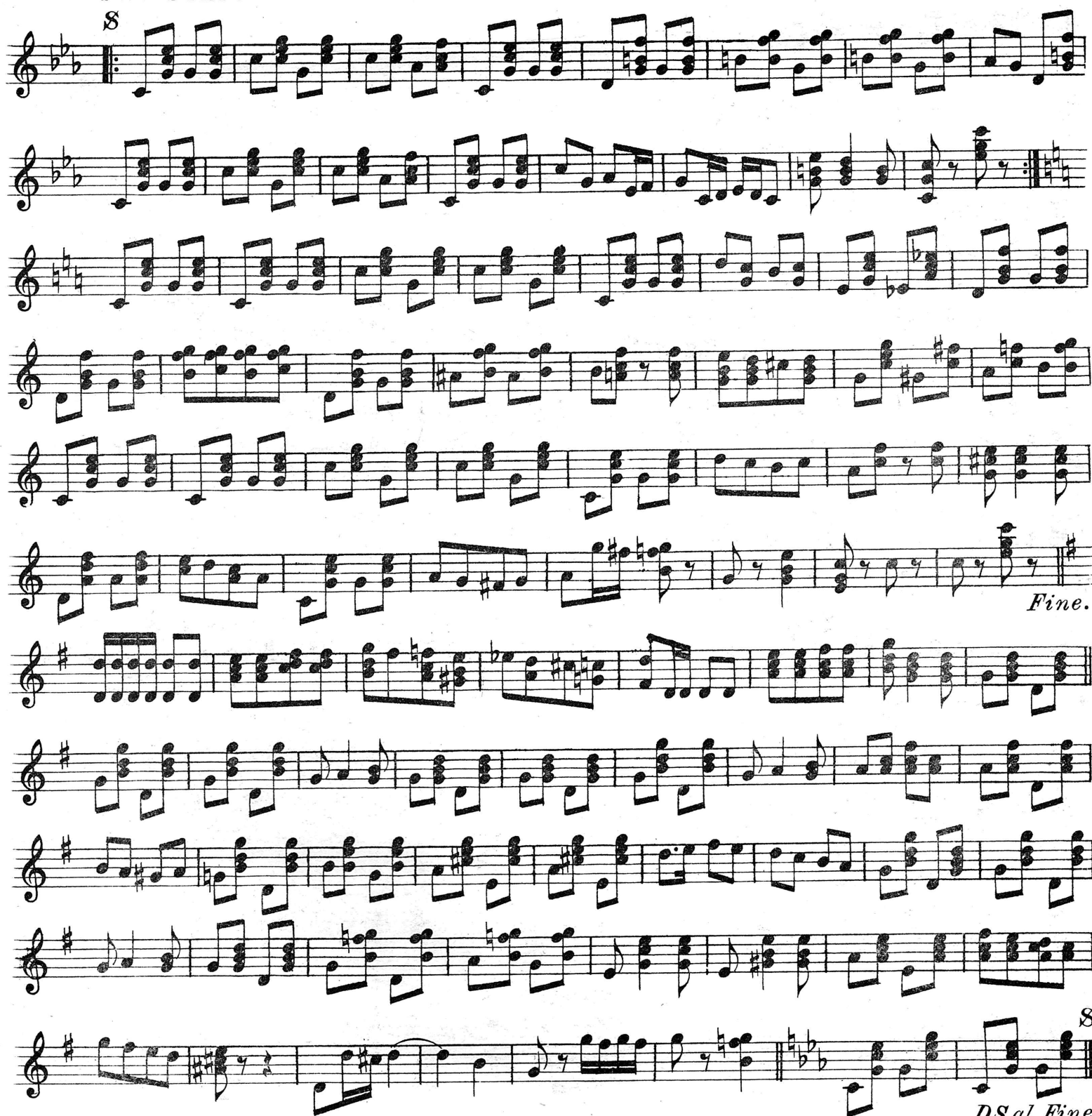
2nd BANJO.

NORMAN KENNEDY.

INTROD.



TWO-STEP.



Fine.

D.S.al Fine.

HAPPY HIPPO'S

Banjo arrangement by
OLLY OAKLEY.

TWO-STEP.

NORMAN KENNEDY.

INTROD.

BANJO.

PIANO.

ff

p

TWO-STEP.

p

ff



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 7/8 time signature. It contains six measures of music. The piano accompaniment is in grand staff (treble and bass clefs) and also contains six measures. The first measure of the piano part is marked with a mezzo-forte (*mf*) dynamic.



The second system of musical notation continues the piece. It features a vocal line and a piano accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic, which is repeated in the third measure. The piano part includes some chords with accents (>) in the vocal line.



The third system of musical notation continues the piece. It features a vocal line and a piano accompaniment. The piano part includes a forte (*f*) dynamic in the third measure, followed by a mezzo-forte (*mf*) dynamic in the fifth measure. The piano part includes some chords with accents (>) in the vocal line.



The fourth system of musical notation continues the piece. It features a vocal line and a piano accompaniment. The piano part includes a mezzo-forte (*mf*) dynamic in the fifth measure. The piano part includes some chords with accents (>) in the vocal line.



First system of musical notation. It consists of a single treble staff and a grand staff (treble and bass staves). The treble staff contains a series of chords and eighth notes. The grand staff features a melody in the treble and a bass line in the bass. A forte (*f*) dynamic marking is present in the first measure of the grand staff.



Second system of musical notation. It consists of a single treble staff and a grand staff. The treble staff continues the melody with various chords. The grand staff has a bass line with triplets and a forte (*ff*) dynamic marking. A double bar line is followed by the word "Fine." in the bass staff. The right hand (L.H.) is indicated by the text "L.H." in the grand staff.



Third system of musical notation. It consists of a single treble staff and a grand staff. The treble staff continues the melody. The grand staff has a bass line with a mezzo-forte (*mf*) dynamic marking.



Fourth system of musical notation. It consists of a single treble staff and a grand staff. The treble staff continues the melody. The grand staff has a bass line with a mezzo-forte (*mf*) dynamic marking.



First system of musical notation. It consists of a single treble staff and a grand staff (treble and bass staves). The key signature has one sharp (F#). The music features a melody in the treble staff and accompaniment in the grand staff. A *cresc.* marking is present in the grand staff.



Second system of musical notation. It consists of a single treble staff and a grand staff. The key signature has one sharp (F#). The music features a melody in the treble staff and accompaniment in the grand staff. A *cresc.* marking is present in the grand staff.



Third system of musical notation. It consists of a single treble staff and a grand staff. The key signature has one sharp (F#). The music features a melody in the treble staff and accompaniment in the grand staff. A *ff* marking is present in the grand staff.



Fourth system of musical notation. It consists of a single treble staff and a grand staff. The key signature has one sharp (F#). The music features a melody in the treble staff and accompaniment in the grand staff. A *ff* marking is present in the grand staff. The system concludes with a double bar line and a *D.S.* marking.

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A Cycle of Seven Songs.

Words by
ETHEL B. KELLY. Music by
CLAUDE ARUNDALE.

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| *1. The Old Flagged Path. | 4. The Parlour. |
| 2. The Lavender Room. | 5. The Old Kitchen. |
| *3. The Smoking Room. | *6. The Night Nursery. |
| 7. The Still Room. | |

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- | | |
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| 1. Under the Hammer. | *4. The Toby Jug. |
| 2. The Rocking Chair. | 5. The Old Cradle. |
| 3. Old Furniture. | *6. The Spinning Wheel. |
| *7. The Old Spinnet. | |

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A Cycle of Five Songs.

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K. M. ARNOLDSON. Music by
CLAUDE ARUNDALE.

- | | |
|-------------------------|-----------------|
| 1. Fairies' Umbrellas. | 3. The Quarrel. |
| *2. Little Grey Friend. | *4. Rivals. |
| 5. Baby Mine. | |

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NANCIE B. MARSLAND. Music by
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- | | |
|-------------------------------|------------------------|
| *1. Up in the Sky. | 3. My Fairy Godmother. |
| 2. White Birds. | *4. Almond Blossoms. |
| *5. Tears that Children Shed. | |

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- | | |
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- | | |
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| 3. Benares Brass-Ware. | 6. Wax Flowers under Glass. |

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- | | |
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- | |
|-------------------------|
| 1. Roger's Courtship. |
| *2. Because I were shy. |
| 3. Ould John Braddlem. |

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"IN ARCADY."

Words by
HAROLD SIMPSON. Music by
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- | | |
|-----------------|---------------|
| 1. In Arcady. | 2. If I know. |
| *3. Sing to me. | |

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FIVE LITTLE SONGS OF OLD JAPAN.

Words from the MASTER SINGERS OF JAPAN.

Music by PERCY WHITEHEAD.

- | | |
|-------------------------|---------------------------|
| 1. On Mikane's Heights. | 3. Slumber Song of Izumo. |
| 2. Butterfly's Song. | *4. Snail Song. |
| 5. Light of Dharmakaya. | |

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Words and Music by CLAUDE ARUNDALE.

- | | |
|---------------------------------|----------------|
| 1. Three Little Boys. | *3. Lucky Dog. |
| 2. The Two Rats. | 4. Cupid. |
| *5. My Mother says That Angels. | |

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Songs marked with an * are published separately.

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